CENTRE OF VISION

JUNE 1905

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CENTRE of VISION

Vol. III. Boston, Massachusetts, June, 1905 No. 9

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The CENTRE OF VISION is published by the pupils of the Massachusetts Normal Art School, on the third Wednesday of every month during the school year, and only important news matter can be received after the 8th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

Communications should be addressed, according to their nature, to the editor, business manager, or exchange editor.

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We wish all a happy and prosperous summer. We thank our friends for their support of the past and hope it is insured for the future. The 1905 staff bid you all a kind farewell.

Stronger Men

DO not pray for easy lives. Pray to be stronger men. Do not pray for tasks equal to your powers. Pray for powers equal to your tasks. Then the doing of your work shall be no miracle. But you shall be a miracle. Every day you shall wonder at yourself, at the richness of life which has come to you by the grace of God.

— Phillips Brooks

Editorials

The graduating exercises will be held in the school hall at 10 o'clock in the morning, Thursday, June 22.

On June 8 the following members were elected to edit the CENTRE OF VISION for the school year 1905-1906. We put aside all personal feeling and endeavored to do our duty to the school. We know the paper is safe in such hands, and hope it will increase in power in the future as it has in the past: Editor-in-chief, Royal Farnum, 1906; associate editor, Jean Kimber, 1906; staff artist, Charles Knapp, 1906; art editor, Lucy Choate Pew, 1907; alumni editor, F. Cann, Adams, Mass.; business manager, P. Brigham, 1908; assistant manager, F. M. Gracey, 1906; subscription editors, B. E. Ellsbree, 1908, Elsie Holcomb, 1906.

The cover design this month is the work of William Taylor, of the class of 1905. Mr. Taylor's design work has attracted much favorable comment while in the school, and we see a bright future before him.

The class of 1905 elected the following to take Commencement parts: Valedictorian, graduating exercises, Catherine A. Lancaster. Miss Lancaster's average in marks for the four years was the highest of any student in the graduating class. Miss Diana L. Blair, class prophecy, given at the banquet; Miss Mabelle Spofford, class history, given at the banquet; Miss Jeannette Dawson, class poem, given at the banquet. Other parts will be selected by Mr. Bartlett and the teachers.

The class banquet will be held at the Hotel Bellevue, Beacon Street, Thursday evening, June 22. We hope every member of the class of 1905 will attend. Toasts, roasts, etc., will then be in order. Mr. Bartlett will be the guest of the class.

The alumni reception to the class of 1905 will be held in the School Hall Wednesday, the twenty-first, from 4 till 7 P. M.

The Business of Art

Vesper L. George

The time is rapidly approaching when many of you who read this will be facing the problem so many of us have faced before you: "How can I exchange my art training for money?" Whether you desire to become a teacher, or intend to produce a marketable article in the shape of a design or a portrait, your problem is much the same.

Finding a market for your wares is quite independent of the knowledge you may have gained. You may be well equipped, and yet find it a long and tedious process. But the chance exists, you may be sure. Never lose sight of that for a moment. Hunt until you find your opening. You will meet many discouragements, and at times you may despair of ever accomplishing the thing you desire. When you find yourself inclined to do this, just remember that most, if not all, of those who have succeeded have had a hard fight in the beginning. If you stick it out, success will come. You may have to wait a long time. If you do, "hustle while you wait"; leave no stone unturned. Develop even the least hopeful opportunity. If it does not prove to be of use, it may lead to something that will. Our best successes often arise from the least-expected sources. And when you have turned every stone, sit down and think of new things to do, and do them.

I remember visiting 115 out of a possible 125 lithographic offices before I received a sign of encouragement, and yet, in the end, after several months of weary work, I secured a position that paid me $20 a week, besides having got into a new line of work which offered better opportunities and was more congenial to my taste than the one I left.

Unfortunately, merit is not the only requisite, nor are our rewards always in proportion to our deserts, at least in the beginning. One person can sell an inferior article, while another will have difficulty in disposing of a most excellent one. Have faith in your work. It is the best way to inspire others with faith in it.

However we may wish it, we cannot always do the thing we most desire to do. We may be forced to look at the commercial end of the matter, and near to, at that. If you cannot get what

you want, take something else. You will be gaining experience all the time and preparing yourself for something better.

Never permit yourself to get discouraged, and never worry. These things can not be of the least help, and they will unfit you for your fighting. Never carry your problems to bed. Lay them aside as you do your clothing, and assume them in the morning. If you must think, sit up and think it out. To get into the habit of using your sleeping hours to plan your campaigns is to deprive yourself of the strength which you need for the fight.

In your endeavor to get a position to teach, or in your efforts to dispose of your productions, you will be compelled to meet many people. I admonish you to appear cheerful. Never look as if you needed work. Hide any feeling about the matter which you may have. It will not help your cause in the least to demand sympathy. Business is not run on a charitable basis, and people will avoid you if you look pathetic.

Only a few days ago I saw a small boy of perhaps five years with one leg, hobbling along one of the crowded thoroughfares, cheerfully chattering to his equally small sister. And I saw four persons approach and voluntarily give him money. I feel sure that, had he solicited their aid with a long face and a tale of woe, he would have been refused. It is always a pleasure to help those who don't need it.

Always look prosperous. Dress as well as you can—yes, better than you can afford. Wear clean linen, if you have to launder it yourself. Clean linen and well-polished shoes have much to do with success. When you have attained success, you can be less particular—if you choose.

A well-known and prosperous business man was on his way to his office one morning wearing a dingy hat. A friend met him and asked if he could not afford a better one. "Yes," he replied. "but I can afford to wear this one." What was true in this case is, however, not true in the case of those who still have their way to make. They cannot afford to wear shabby clothes, or to neglect any other of those essentials of appearance by which they will be judged. When their merits have been discovered, appearance will count for less.

One thing more I should like to suggest, and this applies particularly to those who are making designs or illustrations. Every one to whom you show your work will criticise it. They will give you their opinion of it. It is the prerogative of the prospective purchaser. Let him talk. It will not do you any harm, and it does him a lot of good. Besides, he is much more inclined to look upon you with favor when he has said his say. Above all, don't combat him.

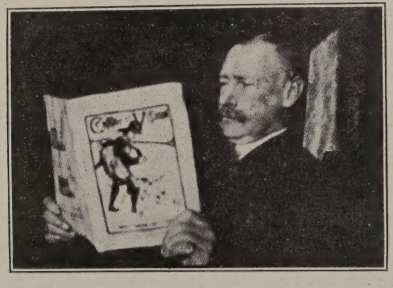
Don't think that your work is hopeless because he criticises it. What he says is, after all, only his opinion, and he is human and likely to err. If his criticism is of real value, you will know it and act upon it; if it isn't, don't let it annoy you.

Don't make the criticism a personal matter. Some men would criticise John Sargent, E. A. Abbey, or the Angel Gabriel just as readily.

And, whatever you do, never show irritation. It cannot do your cause any good, and it may do it a great deal of harm.

You are in the world to succeed, and you will. Be brave, be cheerful, refuse to be defeated, and remember that success is not wholly the getting of money. If we are doing the thing we want to do, and, at the same time, earning a competence, we are succeeding in the highest sense.

This is the very last chance to obtain Massachusetts Normal Art School stationery. Only a very limited supply left. First come, first served. R. W. Perry, Public School Class.



A STUDY
Good Reading in Berlin, Germany

The Test

Do you remember the time, dear,
On a spring day warm as wine,
An' the sunshine playin' hide-an'-seek
On every bough and vine?
The birds wus singin' somewhere,
An' the fragrance in the air
Seemed to meet an' mingle dreamlike
With the sunlight on your hair.

An' low hidden like a snake
Ran the path, and then did break,
Sudden, on the bluff where shone
The wild, rough glories of the lake.
And there the violets grew,
A vast velvet floor of blue,
An' you knelt among them, saying,
"I will pick them, love, for you."

In the warmth of springtime born,
Grew the violets on an' on,
Till faded by the sun of summer—
And like your love wus gone.
Sixty years have passed to-day,
Sixty years have turned hair gray,
But sixty years have only brightened
That what made you turn away.

Enchantment only seems to know
Where the violets used to grow,
An' in fancy I can see it—
Misty in the sunset's glow.
'Tis dead, yet fresh as morning's dew,
With its violets white and blue,
An' its song an' sunshine twining
With a longing love for you. 1905.

Our 1905 "Prom"

We quote from the Boston Herald of May 28:—

SENIOR "PROM" BALL A BRILLIANT AFFAIR
Class of '05 at Massachusetts Normal Art School Makes Merry at Tuileries

The closing event of the Senior "prom" week of the Massachusetts Normal Art School took place last evening, when a ball was given by the members of the class of '05 in the Hotel Tuileries, Commonwealth avenue. Over 125 handsome young ladies, wearing the latest creations of the modiste's art, accompanied by youthful escorts, made the occasion a merry one. The party was under the direction of the president of the class of '05, Frederick Walter Ried, assisted by Albert Baker Wing, '05, floor director. The patronesses were Mrs. Kate Gannett Wells, Miss Mercy A. Bailey, Miss Annie E. Blake, Mrs. Albert H. Munsell, and Mrs. Mary G. Batchelor. Among the guests were the principal, George H. Bartlett, of the school, and Professor Akira Shirahama, of Tokio, Japan, who is studying American Art at the Massachusetts Normal Art School.

The Senior "prom" was a grand success, from the beautiful embossed orders to the music that Mr. Custer furnished us. The affair proved conclusively that a dance of that magnitude could be run successfully, and expenses paid.

Lucy D. Taylor, 1905

Through the columns of this paper we wish to give voice to our appreciation of the monthly bulletin issued by the alumni, under the direct care of Mr. Edwards, supervisor of drawing in Malden. It requires time, money, and work to send forth that little messenger, and we take this way of assuring the alumni of our appreciation. It is supposed to be useful, primarily, to the graduates, but the undergraduates find it most convenient and useful, as well, thanks to the fact that some kind friend always sees to it that there is one on the bulletin board.

Charles L. Freer, of Detroit, has not only given to the Smithsonian Institution one of the finest collections in the world, but he has also given $500,000 for the erection of a building to contain it. He also expects to spend $400,000 more in enlarging the collection. It includes a great many Whistlers and many Chinese, Japanese, Corean, Babylonian, and Central Asia masterpieces of painting and pottery, and is valued at $600,000. The decorations of the famous "peacock room" are among the treasures.

It seems that Mr. Freer is a man who dislikes, above all things, notoriety. The Studio relates an anecdote in connection with the obtaining of the decorations for the "peacock room" that illustrates this very clearly:—

"When Leyland died, connoisseurs in England pleaded that the room which had been painted for him by Whistler should be purchased by the government and 'installed in a public gallery for the pleasure and education of the coming generation.' While thousands were pleading this cause, no one came forward to offer the necessary funds, nor were the men arguing for the preservation of the room willing to contribute. But at this time there

disembarked at Liverpool an American—a scholarly looking gentleman, with quiet, unostentatious manner and a Van Dyke beard. Although a millionaire many times over, he did not advertise the fact. He went quietly to London, quietly inspected the peacock room, quietly wrote out a check for $63,000, and then quietly stole back to Liverpool again, and quietly set sail for America.

"PORTRAIT OF MY MOTHER" Whistler

"By the time he was on the sea, art circles in England were stirred by such a storm as they had never before experienced. England had been robbed of one of its greatest art treasures. The news was cabled all over the world, and incidentally to New York. From Boston, Philadelphia, and other large cities near the coast newspaper men came to meet Mr. Freer.

"Coming across the sea, the great collector had racked his brain to find a way in which he might escape the promised news-

paper notoriety. He evolved a scheme. It was afternoon when the boat arrived, and Mr. Freer had a rumor spread that he was not feeling well and would not land until morning. The newspaper men dispersed to get their suppers and await the coming day. Then very quietly Mr. Freer walked down the gang plank. Quietly he entered a cab, drove to the railway station, and bought a ticket for Detroit. And the next day Mr. Freer was many hundreds of miles away. And this is why, Mr. Freer now relates for the first time, there were no big newspaper stories about him at that time."

During the first three days of June the Pratt Institute, Department of Fine Arts, hold their exhibition.

A Great Art School Projected

"An important new departure was made at the recent meeting of the National Academy of Design, when it was decided to accept the proposal of President Butler, of Columbia University, for the formation of a great art school under the joint management of both institutions. The agreement provides that Columbia shall grant to the academy, rent free, the use and occupation of a plot at the southeast corner of Broadway and 116th street, New York, as the site for the art school and the offices of the academy, and to erect a building on plans acceptable to both parties, whenever the academy shall pay or transfer to Columbia money or property amounting to $500,000, the estimated cost of such building. Columbia agrees to co-operate with the academy in the raising of the necessary funds and to establish a faculty of fine arts, to consist of the presidents of Columbia and of the academy, and the professors of painting, sculpture, and decorative arts, architecture, music, and history and criticism of the fine arts. All students admitted to the schools shall matriculate at Columbia, and shall have the benefit of all courses of instruction given in the schools of Columbia. The academy is to retain its separate corporate organization and powers, and the management of its exhibitions, etc."

"It is said that the plans for the new Museum of Fine Arts have reached that stage where the trustees have practically determined what they need. The question now is as to whether the means will be forthcoming to enable them to carry out their plans as desired."

We would be glad to see the present building in the Fens that has caused so many questions removed, and a more sightly structure put in its place.

Gallery and Studio Notes

Four vacancies in the ranks of the National Academy, caused by deaths during the past year, have been filled by the election of associate members as follows: Frank W. Benson, Charles Grafly, William T. Smedley, and William Sergeant Kendall.

WALTER N. STILES, President Glee Club

MASS. NORMAL ART GLEE CLUB OFFICERS.

President and manager, Walter N. Stiles; vice-president, Charles A. Perry; treasurer, Percy A. Brigham; librarian, George S. McLaughlin.

Glee Club Concert

The concert held April 27 by the M. N. A. S. Glee Club was considered a success. The school did not support it as well as they might, but other than that the members may well feel proud. The singing of Miss Elizabeth Doherty, of the class of 1905, was excellent. The work of Mr. Kachel, of the Emerson School, as reader, was also finely rendered.

WITTY WORDS

Office Boy—"Please, sir, there's a man outside who says he'd like to get a job on the paper."

Editor—"Well (hic) we ain't got no (hic) job for him. Tell him (hic) our staff ish full (hic) just now."

THE PHILOSOPHICAL DONKEY.

'Way off in the fields of velvety green,
A lop-sided donkey a-gazing was seen;
All day on alternate legs he stood,
Chewing up grass for his physical good;
When the sun went down, deserting the day,
For his spiritual good did donkey say—
"Let us bray."

At a table in a hotel,
A youth and maiden sat;
They didn't know each other,
But what of that?

The youth picked up the sugar,
With a smile you won't often meet,
And passed it to the girl, saying,
"Sweets to the sweet."

She picked up the crackers,
And scorn was not lacked
As she passed them to him, saying,
"Crackers to the cracked."

TO OUR SLOYD CLASS.

Breathes there a man with soul so dead,
That he never to himself has said,
As on his thumb the hammer fell,
"—! —! —! —!! — —!"?

Order 1904–1905 volumes now. Two hundred and forty pages. Handsomely bound. $1.00 each.

OH, MY!

We were seated in the hammock
  One balmy eve in June,
And the night was hushed in silence
  'Neath the guidance of the moon.
I asked her just one question,
  My heart was full of hope;
But her answer never reached me,
  For her kid brother cut the rope.

Irate Dutchman (to stranger who has stepped on his foot)—"Mine frent; I know my feet was ment to be walked on, but dot privilege belongs to me."

Lest We Forget — Quotations

"How many see it? Well, I must go on, anyway. If you attended the last lecture, you could see through it."

"Students! students! stop your talking!"

"How many go out to teach to-day?"

"Why, yes, of course, certainly. Simple as rolling off a log——" then a jolly smile.

"Oh, bosh!!! Who told you that nonsense?"

"I'll lie for no man!!!!!" then a bang on the table.

"Yes, that'll work out very nice."

"Wanted in the office!"

"How many see it?"

"Well, I can only give you P on that."

"Very nice, indeed, very nice."

"Come, come, now, get to work! Hurry up about it, too!"

"Hully gee, but that's awful! awful!"

"Fuss, fuss, fuss. Don't tickle it so."

"Child, why do you do it? Can't you use your brains a little?"

"They always come to me as a last resort."

"Is this perfectly clear to all?"

"This is the anterior section of the humerus. Now, bend over, Henry. Thank you."

Lady, little lady-love!
  Come and roam with me
Over fields, by brooks and bowers,
Blossoms dewed by summer showers;
  Come and roam with me.

Lady, little lady-love!
  Come and walk with me.
Some there are full soft and sweet,
Others hard for dainty feet,
  Dare you walk with me?

Lady, little lady-love,
  Lifts her eyes that shine,
Smiles and tears together there,
(Ah! My sweetheart is so fair!)
  Lays her hand in mine!

PROF. AKIRA SHIRAHAMA of Tokyo, Japan.
The most distinguished student of the Mass. Normal Art School.

Togo's Victory Celebrated

L. M. Marceau, 1905

June the third was a red-letter day for the Japanese colony of Boston. None who attended the garden party held at Milton in honor of Admiral Togo's great naval victory will easily forget the scenes of that memorable afternoon and evening.

Dr. Harris Kennedy, pro-Japanese in his sympathies, generously offered the use of his estate for the celebration. No trouble nor expense was spared to make the affair a splendid success. The committee consisted of S. Morimoto, T. Suzuki, K. Matsuki, S. Takaba, J. Nishiura, Osborne Howes (Japanese consul in Boston), Dr. H. Kennedy, L. H. Lane, and J. D. Greene. Those who had charge of decorating the grounds were A. Shirahama, T. Togi, J. Nishiura, and M. Yamasaki.

At the entrance gate both Japanese and American flags were displayed. Lines of red lanterns led to the house, which was adorned with Japanese colors, lanterns, and the most interesting pennants of blue and white, which proved to be nothing more or

less than ordinary Japanese towels! The most important decorations, and entirely Japanese, were some little distance from the residence.

What with smiling skies and soft winds, the musical murmur of many voices, gay banners of the Orient fluttering in the breeze, rice-thatched huts in the valley, a glimpse of torii on the hillside, the swaying of cherry-blossom-laden boughs, the gentle strains of "Kimigayo," ever and anon "Dai Nippon banzai"—it did not require a vivid imagination to believe one's self at some matsuri in the very heart of Japan.

On the side of the hill, in a clump of cedars, was arranged the pavilion for the speakers. Here was a picture of Emperor Mutsuhito, surrounded by the Japanese army and navy flags. Overhead was a golden sunburst, from which rose a red and white pole, while from the top of the staff, radiated in all directions lines of red lanterns. Below, and in front of the forum, were the chairs for the guests.

The addresses of both Japanese and Americans were intensely interesting. In marked contrast to the wildly enthusiastic eulogies of the latter were the modest words of the former.

Mr. Morimoto won great applause as he concluded his speech thus: "We cry 'Banzai' not for the sake of fighting, but because this victory makes for the peace of the far East. This war is not with the people of Russia; it is with the Russian bureaucracy. It is a fight between pagan Christians and Christian pagans. No wonder our brave people have deserved the sympathy and support of the great American people."

The Hon. Osborne Howes spoke in high praise of the Mikado, explaining how much of the recent phenomenal growth of Japan is due to the wonderful personality and methods of government of the emperor. Since the overthrow of the Shogunate in 1868 and the establishment of a constitutional form of government, Japan has grown to be one of the great powers of the world. Beyond a doubt, in time to come, the Emperor Mutsuhito will be ranked in history as one of the greatest men the world has produced.

The Shiku-ji were short and appropriate to the occasion.

Mr. Shirahama's address was in Japanese, with the exception of a few words of welcome in English, and the conclusion,

which, in true Oriental politeness, consisted of "I wish you all good health."

Then came an informal collation. In addition to the American food, Japanese delicacies were served: rice wafers, boiled rice, with chopsticks, tea in handleless cups, sakhi (native Japanese wine), in tiny bowls, puffed rice, etc.

After the refreshments were served, the Japanese sports began. There were "Odoke-kyrso," fancy race, "Mekura-uchi," blind hit, "Gekken," fencing, "Kembu," sword dance, "Tejina," juggling, "Uta," popular song, "Utai," operatic song, and "Teodori," dance.

The afternoon was then rapidly drawing to a close. The sun, a luminous globe of red, sank to rest in clouds of flames. Only the treetops showed green; below the woods were vested with mysterious blue vapors. A hush fell upon the people. Calm twilight brooded over the valley. We remembered that far from this scene of peace and beauty, brave souls were preparing to return to the turmoil and horror of battle.

After dark the lanterns were lighted, and festivities broke out afresh, beginning with a display of fireworks.

Next in order came the "Gento," or moving pictures (biograph). The war scenes drew forth great enthusiasm.

The grand finale was the "Chochin-Gyoretsu," or lantern procession, formed by all the guests, each carrying a lighted lantern, and headed by the brass band. Up and down, over hill and dale, forward and back, wherever it pleased the leaders to roam, we followed, nor cared. Whenever those who were in the rear reached an eminence, they could see the procession below them, like some huge fiery serpent torturing its way through the trees. But woe to those who delayed to admire or re-light a candle! The cheering crowd swept on, and the laggards were left to wander like so many ill-fated will-o'-the-wisps, until some kindly policeman set them aright.

It is impossible to recount what was sung during that wild march. It was a confusion of "Marching Through Georgia," "Kimigayo," "Glory, Hallelujah!" "Nippon, Nippon!" "Who's all right?" "Dr. Kennedy's all right!" "Banzai!" "Three cheers for Togo!" "Hooray!" "Hurrah!" "Three cheers for President

Roosevelt!" "Banzai for Japan!" Banzai a thousand times, till our throats refused to utter it again!

The guests bade one another farewell in front of the residence, and then disbanded. Those present from this school were Mr. Bartlett, Mr. Jepson, Mr. and Mrs. George, and Mr. Ried.

Married!

Miss Ella Payne, formerly of the class of 1905, was married to James Wilson Greene at Springfield June 7. Mr. and Mrs. Greene will be at home after August 1 at the Lenox, Buffalo, N. Y. Mrs. Greene's friends here in our school wish her great happiness in her future career. While in this school, Mrs. Greene (then Miss Payne) endeared herself to all her classmates. She was known as a young lady of remarkable strength of character and high ideals.

School Organizations of the Massachusetts Normal Art School

CLASS OF 1905.

President, Frederick W. Ried; vice-president, Lucy D. Taylor; secretary, Laura M. Marceau; treasurer, James Cohen; executive and photograph committee, Frank L. Crerie, Mary A. Dodge, Maude E. Black, Griswold Tyng, Rachel Weston, Albert B. Wing; Freshman reception officers, F. W. Ried, F. L. Crerie, Albert B. Wing; Faculty dance officers, F. W. Ried, F. L. Crerie, A. B. Wing; Senior "prom" officers, Frederick W. Ried, Albert B. Wing; 1905 representatives on the alumni executive committee, F. W. Ried, Lucy D. Taylor.

CLASS OF 1906.

President, Ernest W. Watson; vice-president, Anna F. Rogers; secretary, Annie B. Benson; treasurer, Charles E. Johnson; executive committee, F. M. Gracey, Royal B. Farnum, Jean Kimber.

CLASS OF 1907.

President, Chester L. Thorndike; vice-president, Lena L. Lewis; treasurer, Harley M. Perkins; secretary, Jessie C. Morse.

CLASS OF 1908.

President, Percy A. Brigham; vice-president, Clara M. Gale; secretary, Charles A. Perry; treasurer, Polly M. Leavitt.

Walter Sargent on School Work

L. M. Marceau

The fundamental conditions for school work are:—

1. A clear idea of the work appropriate for the different grades.

Primary	Story
Intermediate	Proportion Positions
Grammar	Proportion (of whole and parts) Structure

2. A clear idea of the point of the particular lesson.

There are certain steps to be taken in getting a good result. There should be an interest in the lesson; next, a general placing of the sketch on the page; then planning the drawing by sketching the long lines; and finally, developing and accenting. The drawing may be criticised at the various stages of the work by each child. The teacher should criticise the work for the point of that particular lesson. It is helpful to have some rapid, skilful sketching done on the board for the pupils, but at an appropriate time. We must remember that sincere results come from careful, thoughtful work, not from an accident of the brush. The necessity of drawing a thing right is to be emphasized.

Grades VI.-IX. The courses of drawing are not put into the schools with the idea of producing so many artists. Drawing leads to an appreciation of form and color, thereby increasing enjoyment of life; is of use in the other studies,—for instance, correlating with geography; and is an invaluable aid to those who go out to earn a living in the many industries.

The work in the grammar grades is not quite so definite as in the primary grades.

A few fundamental things:—

1. An ability to show how things look.
2. Knowledge of diagrams.
3. Knowledge of design and color.
4. Acquaintance with good examples of painting, sculpture, and architecture.

The pupils should draw in good proportion and in an effective way.

The Menzel Exhibit

5,700 Paintings

"Directly after Adolf Menzel's recent death, a comprehensive exhibition was planned that should make some show of his life's work. Now that the plan has been carried out, and carried out brilliantly, owing to the readiness with which all owners of Menzel's works approved of the idea, the Menzel exhibition in the National Gallery, Berlin, offers a spectacle of an entirely unheard-of kind. For when, asks the writer, when and where at any time previously were 5,700 works from the hand of one artist exhibited together? The number alone is proof of a gigantic power of creation that stands without parallel in the whole history of art.

"The greatest part of these 5,700 works consists of drawings, 'studies,' etc.; these signify with Menzel and for Menzel something more than for a Raphael, Rubens, or Rembrandt. These made studies in order to utilize them for their great works; Menzel, when he studied, studied for study's sake, and developed even the smallest drawing to a work of art complete in itself alone. It gave him a never-failing satisfaction to picture the object as he saw it, with a kind of realistic fanaticism, whether it concerned a fine architectural picture or merely a crippled foot.

"The total impression made by a work thus produced is indescribably imposing. A book could be written on Menzel as an architectural painter alone; for who has painted architectural pictures with greater talent, truer, or with a richer understanding? He might be celebrated as an animal painter of the first rank; for his pictures of animals from the Zoological Gardens are strikingly truthful and characteristic. Do not his pictures astonish everybody with the vividness of their execution? Has he not painted landscapes with the refinement of the master of Fontainebleau? Is he not among the foremost historical painters of the nineteenth century? Had he not mastered twenty years before Monet the finest problems of the plein air and motion? Has he not been one of the first to portray modern life and all its varieties with sympathy and interest?

"Everywhere one meets with Menzel, everywhere in the first rank, everywhere independent. Only a single influence can be

proved to have had any effect on him; the 'Berlin-Potsdam and Railway' of 1847 was produced under the influence of Constable's pictures—a highly significant fact. For modern art has its origin in England, rather than France; its fathers were Turner and Constable, rather than Combes and Manet; and Menzel has thus gone to the original springs. His undeceivable glance recognized true originality immediately; for modern French art as it arose later he had but little respect; for he knew all that it taught already, and had himself performed such work. But the suggestion afforded him by some of Constable's works sufficed to indicate to him the path he should tread.

"This unique exhibition proves with convincing power Menzel was the most progressive man in art—the whole century through; and for this reason alone it would be highly desirable to realize the plan of founding on this Menzel exhibition a permanent 'Menzel Museum.'"—Transcript.

High Schools Without Drawing.—I

Henry T. Bailey

Of the 244 high schools reporting, 105, or forty-three per cent., give no attention to drawing. The reasons given for this are many and various, but may be reduced to six having some show of validity:—

1. Inefficient Teachers.—High school teachers who can draw are extremely rare. Men and women who specialize in college or elsewhere, preparatory to teaching in high schools, combine languages, or a language and history, or literature and mathematics, or chemistry and physics, but seldom anything and drawing.

2. Inadequate Teaching Force.—Many high schools are attempting to carry the work of four teachers with a total of two. Drawing is dropped out, as a study of minor importance.

3. Unsuitable Classrooms.—Music may be taught in an assembly hall filled with children; not so drawing. A teacher can seldom teach successfully a class of more than twenty or thirty at once, and these only in a room by themselves, and with proper equipment.

4. Lack of Supplies.—A single set of music readers will serve for an indefinite period, a single set of algebras or Latin grammars will last a year or more; but drawing requires fresh supplies continually,—paper, pencils, paint, charcoal, instruments of various kinds, to say nothing of still-life objects so often accidentally destroyed.

5. Lack of Time.—With a crowded programme, a single session daily, and often an inadequate teaching force, time cannot be found for a subject which requires so much if results of any consequence are to be secured.

6. Unbelief.—In our high schools, on our school boards, and in our communities are people who lack aesthetic feeling. The ascending of the morning means nothing to them but a call to the daily routine. They hear the noise of the birds, but no music; not one of the little songsters is known to them by name. They never lift their eyes to the sky except to know about taking an umbrella. The cloud chariots, the flocks of Apollo, the wings of the seraphim in the upper deeps, the visions of lands beyond the morning star are nothing to them. The modest grasses decked in jewels for the sun they merely avoid as being wet. The companies of gladsome flowers, brightening the earth with color, filling the air with fragrance, wooing children to laughter and song, they see not and know not. The sweep of the open landscape; the reach of the sea alive with quivering air and pulsing breezes and sailing cloud shadows; the cool glooms of the forest at noon; the deepening shades of the upland pastures at sunset; the coming forth of the stars from their secret chambers,—all these splendid shows are lost upon them. In the realm of the arts they are equally bovine. They cannot tell one tune from another. They do not know a Turner from a Teniers, or a Botticelli from a Burne-Jones. They pass and re-pass the far-descended venerable ornament exquisitely cut upon the porch of a colonial house, and know nothing of its presence, much less of its eventful history. They sit on Sunday in a church where the sacred symbols, first scratched with trembling hands on martyrs' graves, blaze forth their messages from glowing windows, or whisper them from the font and table and altar; but having eyes, they see not, and having ears, they hear not. Nature is to them

a dim blur of things; the great world of art is to them a nonentity. A Latin grammar, a Greek text, an algebra, a geometry, a bank book, a mill sheet, a financial report, or perchance a flock of hens, is the measure of their horizon and the arc of their sky. Drawing,—the interpreter of nature, the language of the arts,—what can that mean to a man submerged in business, entombed in a shop, buried in a book? How can such men make room for drawing in the schools they manage?

And yet these schools are not altogether in a hopeless condition. Into one or another of them comes occasionally a fresh enthusiastic spirit, direct from some country college or the normal school, with a deep love for children and a faith in the future, having eyes that see and a heart with good, red blood in it — From School Document No. 6, 1903.

The Three Ways

Upon the journey of my life I came unto a place where the road branched out into three ways, and I knew not which to choose.

Before me stretched a fair, broad path whereon were many wayfarers, and I asked of one that was about to tread it, "What path is this?"

He answered with kindling eyes, "It is the path of Art."

"And what lieth at the end thereof for guerdon?"

He answered, "Fame."

Then all my soul was hot within me to follow, but I bethought me of the other paths, and I delayed my choice yet a little while. I turned my eyes upon the road that lay unto the right; and behold, it was shaded upon either side with fair, green branches. It seemed, in sooth, a goodly road to follow, and many were they that traversed it. I asked of a wayfarer, "What road is this?"

And he answered me, "It is Love's road."

"And what, I pray thee, lieth at the end of it?" I questioned him.

He answered, "Pain."

Nevertheless did this road seem unto my enchanted eyes yet more alluring than the first road, and I had already put my foot

[Continued on page 232.]

OUR ALMA MATER

Directory, 1905

George H. Bartlett — Lecturer on Historic Ornament; Drawing for Illustration; Process Engraving; Blackboard Illustration.
Albert H. Munsell — Drawing and Painting from the Antique Figure and Living Model; Composition; Artistic Anatomy.
Edward W. D. Hamilton, Ernest L. Major — Drawing and Painting from the Antique Figure and Living Model; Composition.
Joseph DeCamp — Painting from the Living Model; Portraiture.
Anson K. Cross, Richard Andrew — Free-hand Drawing; Light and Shade; Perspective; Model Drawing Theory.
Mercy A. Bailey — Light and Shade Drawing from Animal Form; Water-color Painting from Still-life.
Vesper L. George — Design; Free-hand Drawing; Light and Shade.
Laurin H. Martin — Applied Design; Laboratory Work; the Arts and Crafts.
George Jepson — Descriptive Geometry; Mechanical Drawing and Laboratory Work.
Cyrus E. Dallin — Modeling from Antique and Life; Composition.
Annie E. Blake — Modeling and Casting; Design in the Round.
Ralph E. Sawyer — Building Construction; Architectural Drawing and Design.
Mary G. Batchelor — Teaching Exercises; Graded Illustrative Work; Drawing in Relation to Other Studies; Supervision.
John L. Frisbie — Ship Draughting.
Joseph A. Frizzell — Sloyd and Shop Work.

Anna M. Hathaway, Curator.

A

Aiken, Jennie T.....5 Charles, Danvers
Allen, Frank L.....85 Myrtle Avenue, Fitchburg
Allen, Greta.....34 Wales, Dorchester
Ames, Edith B.....121 Village Avenue, Dedham
Anthony, J. Warren.....17 Churchill Place, Lynn
Arnold, Helen L.....26 Hermon, Worcester
Austin, Frances A.....128 Neponset Avenue, Dorchester

B

Batchelder, Mary S. (Mrs. E. A.).....39 Hancock, Boston
Bacon, Ida G.....State Farm, Bridgewater, 121 Pembroke
Baker, Laura H.....126 Cornell, Newton Lower Falls
Baker, S. Bert.....31 Melrose, Boston
Bancroft, Elizabeth.....36 Elm, Wakefield
Barker, Laura.....433 Broadway, Somerville
Barnd, Della P.....59 Ashland, Melrose Highlands
Barnes, Josephine Mae.....33 Greenwood, Marlborough
Barnes, Mildred C.....377 Main, Waltham
Bartlett, Bertha G.....Chelmsford
Bartlett, Ethel G.....216 Pleasant, Arlington
Bassett, Dell I.....Barre, 68 Warrenton, Boston
Bates, Louise G.....99 Brook, Wollaston
Bean, Florence L.....14 Woodville, Everett
Benson, Annie B.....Brighton, North Arlington
Bent, Lura M.....4 Marion Terrace, Brookline
Best, Marion W.....6 Summer, Stoneham
Bickford, Sadie L.....Lake Pleasant, 117 Falmouth
Bisbee, Edna C.....Maynard
Black, Maude E.....25 Oakes, Everett
Blair, Diana P.....Purchase, Newburyport
Blaisdell, Anna K.....34 Hillside Avenue, Malden
Blake, May S.....642 Centre, Jamaica Plain
Bond, Marion F.....76 Beach, Revere
Bond, Mabel A. M.....123 Adams, Waltham
Bonnar, James K.....70 Chase Avenue, North Adams
Booth, Augustus B.....160 Leyden, East Boston
Bowley, Ed. E.....19 Jackson, Cliftondale
Breen, Katherine A.....16 Cook, Charlestown
Breen, Mary E.....86 South Common, Lynn
Brennan, James J.....121 Shirley, Roxbury
Bridgewater, Grace D.....39 Poplar, Melrose
Brigham, Percy A.....109 Pleasant Avenue, Somerville
Broderick, R. William.....622 Main, North Adams
Brooks, Mary I.....2 Woburn, Medford
Brown, Everett C.....61 Winthrop, Medford
Brown, Kathryn E.....38 School, Westfield
Brown, Nellie A.....72 Wallace, West Somerville
Browne, Margaret F.....529 Newbury, Boston
Buck, Frances W.....45 Pomeworth, Stoneham
Bullfinch, Florence I.....40 Beach Avenue, Swampscott
Burnham, Wilbur H.....52 Falcon, East Boston
Burgess, Amy J.....126 Ash, Waltham
Burroughs, Blanche L.....7 Pratt, Allston
Burnett, Adeline S.....26 Prospect, Natick
Burr, Agnes C.....707 Washington, Dorchester
Burton, Mary A. L.....58 Webster, West Newton
Butterfield, Amy L.....Adams, Lexington

C

Carden, E. Clare.....137 Parker, Lawrence
Carney, Margaret J.....52 Guild, Boston
Carpi, Guido.....104 Granville Avenue, Malden
Carrick, Mary F.....271 Medford, Somerville
Carter, Willis S.....170 Bellevue Avenue, Melrose
Chase, Ethel L.....397 Seaver, Dorchester
Christensen, Olive M.....Centre Avenue, Belmont
Clark, H. Madge.....500 Washington, Norwood
Clark, Jennie C.....Lexington, Waltham
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Collins, Mary E.....627 East Third Street, South Boston
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Cook, Laura W.....9 Irvington, Boston
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Crerie, Frank L.....64 Coburn Avenue, Worcester
Crosman, Ruth A.....559 Massachusetts Avenue, Boston
Crowell, Persis A.....Wood's Hole, 43 St. Botolph
Crosman, Bertha V.....152 Shirley, Winthrop
Culver, Helen L.....427 Winthrop, Taunton
Curley, Katharine.....98 Lyman, Waltham
Currier, Clara L.....15 Garden, Chelsea

D

Dallachie, Adelaide J. T.....Lincoln Avenue, Millbury
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Danforth, Mary E.....11 School, Dedham
Davis, Cora B.....75 Shipton, New Dorchester
Davis, Helen G.....Franklin-square House, Boston
Dawson, Jeannette A.....70 Albion, Somerville
Dix, Lulu M.....180 Bradstreet Avenue, Beachmont
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Dowd, Margaret M.....13 Worthington, Roxbury, Boston
Dunbar, Harold C.....16 Haverhill, Brockton
Duncan, Helen.....15 Gleason, Dorchester
Durgin, Helen C.....Winchendon, 64 Beacon, Boston

E

Eastman, Bertha R.....15 Dolphin Avenue, Winthrop
Eastman, Mayna D.....Framingham, 33 Partridge, Cambridge
Edwards, Grace V.....1 St. James Avenue, Roxbury
Ellery, Mary.....34 Rutland Square, Boston
Elliott, Ethel A.....523 High, Middleton
Ellsbee, Bessie E.....52 Irving, Cambridge
Emily, A. Harold.....
England, William A.....11 Cottage Park Road, Winthrop
Enright, Flora L.....14 Capen, Medford
Erickson, Jeannette L.....47 Train, Dorchester

F

Fales, Calista T.....40 Franklin, Somerville
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Fanck, Joseph H.....7 Moreland, Roxbury

Fancy, Lyman E.....7 Fletcher Terrace
Farnum, Royal B.....21 Walter, Somerville
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Fillebrown, Nannie M.....47 Grove, Ayer
Foster, Una L.....Haskell, Tex., 146 Massachusetts Avenue, Boston
Fowles, Hattie E.....90 Princeton, East Boston
Fox, Ed. A.....318 Metropolitan Avenue, Roslindale
Fraser, Grace V.....16 Porter, Somerville
Frizzell, Joseph A.....21 Fletcher, Roslindale

G

Gage, Olive M.....146 Upland Road, North Cambridge
Gale, Clara M.....241 Trenton, East Boston
Garratt, Elsie A.....135 Oxford, Cambridge
Gilbert, Hazel D.....41 Court, Plattsburgh, N. Y.
Gilmore, Helen C.....“The Yates,” Syracuse, N. Y.
Godfrey, Lydia B.....Morningside, N. Y.
Goding, Florence L.....5 West, Portland, Me.
Goodman, Grace A.....93 Kenwood Row, Roxbury
Goodman, Lawrence T. R.....15 Boylston, Malden
Gorden, Ernest.....182 West Brookline, Boston
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Gravestein, Lucile H.....85 Huntington Avenue, Hyde Park
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Grigg, Harriet B.....52 Hawthorne, Somerville
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Guptill, Madge A.....48 Dean, Everett
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Green, Helen G.....230 Newbury, Boston

H

Haines, Emily L.....35 St. Botolph, Boston
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Haley, Florence S.....Tewksbury
Hall, Maude L.....East Foxboro
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Hamilton, Arthur G.....61 L, South Boston
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Harney, Mary M.....56 New Park, Lynn
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Harris, Alice O.....East Bridgewater
Hartwell, Helen E.....24 Milton Square, Hyde Park
Harvey, Rachel L.....Abercorn, Quebec, Can.
Hatch, Willis H.....1530 Dorchester Avenue, Boston
Henderson, Mazie I.....11 Baker Road, Everett
Heselton, William B.....123 South Reading
Higgens, John S.....38 Linwood, Somerville
Higgins, Willis E.....2 Mayfield, Worcester
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Hill, Sadie G.....49 Pembroke, Boston
Hilton, Alma G.....Massachusetts Avenue, East Lexington

Hines, Mary B.....6 Water, Danvers
Hitchcock, Fay M.....25 Foster, Quincy
Hogan, Isabella G.....South, Randolph
Hoit, Romaine.....28 Bellevue, Dorchester
Holcombe, Elsie.....13 Wildwood, Winchester
Holden, Maude E.....61 Cambridge, Lawrence
Hosmer, Florence A.....Sudbury
Howard, Rosella F.....132 Brook Avenue, Dorchester
Howe, Alma M.....9 Miller Avenue, North Cambridge
Hunter, Mildred .....65 Chestnut, Charlestown
Hutchins, Lila B.....Avon
Hutchinson, Helen S.....Framingham

I

Ingalls, Ella L.....15 Blackwood, Boston, Suite 1

J

Jackson, Ethel.....442 Washington, Whitman
Jackson, Jeune M.....2 Oxford Terrace, Suite 4, Boston
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Johnson, Evelyn.....93 Village Avenue, Dedham
Johnson, Karl E.....95 New Park, Lynn
Johnson, Mary L.....354 Walnut Avenue, Roxbury
Johnston, William E.....14 Friend Place, Lynn
Jones, Ethelyn.....51 Cherry, Somerville
Jones, Lucy M.....12 Healey, Cambridge

K

Kakar, Josephine W.....54 Brooks, West Medford
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Kelly, Annie A.....Merrimac, 125 Pembroke
Kempshell, Ira B.....New York City, "The Westminster," Boston
Kendall, Charlotte A.....Hotel Greenleaf, Quincy
Kessel, J. Edward..331 Whitaker, Savannah, Ga., 51 Temple, Somerville
Killam, Alice P.....63 Webster, Haverhill
Kimber, Jean.....441 Washington, Dorchester
Klar, Walter H.....Westfield, 9 Isabella, Boston
Knapp, Charles R.....30 Park, Lawrence
Kolsky, Joseph.....395 Dudley, Boston

L

Lancaster, Catherine A.....33 Prospect, Worcester
Larrabee, Sarah H.....106 West Foster, Melrose
Lavery, Willard S.....North Avenue, Wakefield
Leach, Louise L.....36 Barnum, Taunton
Leary, Elizabeth M.....West Upton, 13 Concord Square, Boston
Leavett, Polly M.....15 Shepard, Cambridge
Lennon, Mary L.....4 Dearborn, Roxbury
Lewis, Charlotte J.....60 Main, Westfield
Lewis, Lena L.....48 Kidder Avenue, West Somerville
Lewis, Sarah E.....222 West Seldon, Mattapan
Liberty, George F.....Easthampton
Lisle, Anna E.....23 Perkins, West Newton
London, Goldie.....67 Highland, Roxbury
Long, Georgena L.....130 Rosetta, Dorchester

Looney, Mary E.....310 Chestnut, Lawrence
Lopaus, Mollie G.....Keeper Long Point Light Station, Provincetown
Lucey, Emily E.....12 Cumberland, Boston
Lynch, Anna L.....40 Harrison, Worcester
Lyon, Helen F.....392 Broadway, Somerville

M

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MacAusland, Lulu.....32 Warren, Taunton
MacCarthy, Rosemary.....39 Florence Avenue, Revere
Magullion, Katherine A.....40 Winthrop, Roxbury
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Marshall, Frank J.....12 Newbarn, Jamaica Plain
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McFarlane, Sadie L.....52 Linwood Road, West Lynn
McGrath, John F.....443 Dudley, Roxbury
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Mentzer, Cora L.....Boulton
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Miller, Alexander.....20 Surrey, Brighton
Miller, Bertha L.....195 Salem, Malden
Miller, Henry T.....40 Orient Avenue, Melrose
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Morse, Agnes C.....99 Washington, Gloucester
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Morton, Helen F.....13 Merlin, New Dorchester
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Murray, Mabel.....117 Bailey, Lawrence

N

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Nelson, Willard C.....Y. M. C. A., Salem
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O

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Omey, Gladys.....Brock Avenue, New Bedford
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P

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Patten, Grace F.....121 Pembroke Street, Boston
Perry, Charles A.....11 Maple Avenue, Somerville
Perry, Mildred.....3 Marine Avenue, Camden, Me.
Perry, Raymond W.....3 Harvard, Natick
Perry, William H.....17 Alice, Lynn
Peters, Edith G.....31 Northern Avenue, Dorchester

Pettigrew, Allie M.....Jamaica Plain, Franklin Park
Pew, Lucy C.....46 Summer, Gloucester
Phillips, Harriet M.....200 Beacon, Worcester
Phillips, Lillian A.....Fitchburg
Pinkham, M. Grace.....309 Huntington Avenue, Boston
Pleadwell, Amy M.....17 Ashland, Taunton
Power, Margaret E.....12 Eldora, Roxbury
Pratt, Florence S.....122 West Spruce, Milford

Q

Quimby, Edith M.....106 Richmond, Dorchester

R

Randel, Andreas.....23 Rockford, Roxbury
Read, Marie T.....66 Monadnock, Dorchester
Reed, Grace A.....Livermore Road, Wellesley Hills
Richards, Harriet P.....9 Holten, Danvers
Richardson, Isa M.....50 Myrtle, Waltham
Richardson, Margaret F.....Glasgow, Mo.
Richert, C. Henry.....182 Jerome, West Medford
Ried, Frederick W.....51 Copeland, Roxbury
Ripley, Grace W.....1247 Commonwealth Avenue, Allston
Roberts, Elinor P.....393 Geneva Avenue, Dorchester
Robinson, Beulah D.....21 Benedict, Somerville
Rogers, Annie F.....8 Prospect Court, Gloucester
Rose, Edith.....86 Arlington, Brighton
Ryan, Susie L.....39 Hall, Waltham

S

Sanger, Bessie J.....61 Pinckney, Boston
Sanderson, Gertrude F.....Littleton
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Savary, Helen L.....17 Oakland, Medford
Sawyer, Julia F.....50 Cherry, Spencer
Scott, Mary L.....1077 Riner, West Fitchburg
Seaborn, Mary E.....3 Arundel Park, Ashmont
Sellon, Sally R. D.....21 Corbet, Dorchester
Shackley, Flora M.....3 Hall Place, Quincy
Sharp, Dorothy.....Norfolk House, Roxbury
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Shepard, Edith M.....228 Townsend, Roxbury
Simmons, Kate B.....34 South Central Avenue, Wollaston
Skinner, Mary C.....42 Rutland Square, West Upton
Smith, Elsie K.....416 Marlborough, Boston
Smith, Grace C.....17 Clifford, Springfield
Smith, Harriet F.....435 Pleasant, Worcester
Smith, H. Mildred.....66 Rockland Place, Newton Upper Falls
Smith, Ida V.....107 Brookline Avenue, Boston
Soule, Mary E.....198 West Emerson, Melrose
Spaulding, Alice.....138 Lincoln, Newton Highlands
Spear, Florence H.....159 Chestnut Avenue, Jamaica Plain
Spofford, Irma J.....270 Washington, Woburn
Spofford, Mabelle.....8 Cherry, Danvers
Sprague, Ruthella S. J.....25 Dartmouth, Boston
Stack, Grace H.....50 Angell, Dorchester
Stanley, Lillian E.....23 Summit Avenue, Winthrop
Starr, Ella E.....327 East Main, Westbrook

Stebbins, Roland S.....367 Central, Auburndale
Stewart, Daniel R.....8 Noble Court, East Boston
Stiles, Walter N.....80 Maple, Middleton
Strangman, Edna F.....14 Temple, Mattapan
Sullivan, Grace A.....78 Tremont, Charlestown
Swift, Mabel.....2 Sheldon, Roslindale

T

Taft, Bertha M.....19 Follen Street, Boston
Taylor, Leslie.....53 Warren, Roxbury
Taylor, Lucy D.....85 Rockview, Jamaica Plain
Taylor, William S.....35 Prospect, Worcester
Thorndike, Chester L.....Holden, 6 Cleveland, Roxbury
Thompson, Edna J.....Norfolk
Torrey, Kenneth.....12 Tower Avenue, South Weymouth
Towle, Eleanor.....1 Dayton Avenue, Roxbury
Tyng, Griswold.....1 Lowell, Reading

U

Underhay, Mary G.....Franklin, Holbrook

V

Vanslyke, Resse J.....9 Trinity Row, Florence
Varney, Helen Louise.....204 Huntington Avenue

W

Wallburg, Louise F.....54 Dale, Roxbury
Walsh, Rosemary.....421 Meridian, East Boston
Ware, Albert L.....192 Dartmouth, Boston
Washburn, Sarah Annette.....Hingham Centre
Watson, Ernest W.....Monson, 49 Hancock, Boston
Weaver, Edwin H.....139 Central, Somerville
Webb, Louise M.....14 Wendell, Cambridge
Weston, Rachel.....Fryeburg, Me.
Whipple, Augusta.....15 Northey, Salem
Whitcombe, Ruth E.....Eliot, Milton
White, Katherine R.....321 Hanover, Boston
White, Mabel.....14 Montgomery Avenue, Somerville
Whitman, Katherine D.....61 Chestnut, Andover
Whitney, Elsie C.....168 Lexington, Waltham
Whittier, Edith H.....28 Marion Road, Watertown
Whittier, Sarah E.....West Boxford
Williams, Nora L.....78 Camden, Boston
Willoughby, Alice S.....225 School, Watertown
Wilson, Anna M.....535 Beacon, Lowell
Wing, Albert B.....230 Broadway, Somerville
Winslow, Bertha M.....16 Mildred, West Lynn
Winter, Alvan J.....Elm, Millbury
Wiswall, Marian E.....195 Summer Avenue, Reading
Woodbury, Nettie N.....26 Fountain, Boston
Wright, Elizabeth P.....Greenwood Avenue, Waltham
Wyeth, Helen E.....1791 Massachusetts Avenue, North Cambridge
Wyman, Louise E.....605 Main, Woburn

Y

Young, Alice M.....49 Newport, Dorchester

The Three Ways

[Continued from page 223.]

upon it to follow it, when I remembered me of that other path; and I delayed a moment longer.

Upon this road, the one that lay to the left of me, I cast my eyes. It was a dim and narrow path leading into the far distance. It was but sparsely traveled; and even of those that set foot upon it, but few kept on their way. For the most part they turned again, and, choosing one of the other roads, put the thought of the way that they had tried to follow out of their minds forever. And of those that did not turn there were some that dropped by the wayside.

I met a traveler fleeing with his eyes upon the way of Love, and I asked of him, "What road is this?"

And he answered shudderingly, "It is the path of Duty."

Then I said unto him, "What lieth at the end thereof as guerdon?"

And he answered, "The unknown. It is a cold, dim, desert path, and there is no end unto it, save only death."

Then did I turn my back upon the path of Art and the path of Love, and set my face unto the way of Duty; and why I have chosen thus I do not know, but in the watches of the night, when all false values fade away, and good and evil stand forth clearly revealed, my soul approves my choice.—From an Old Magazine.

THE
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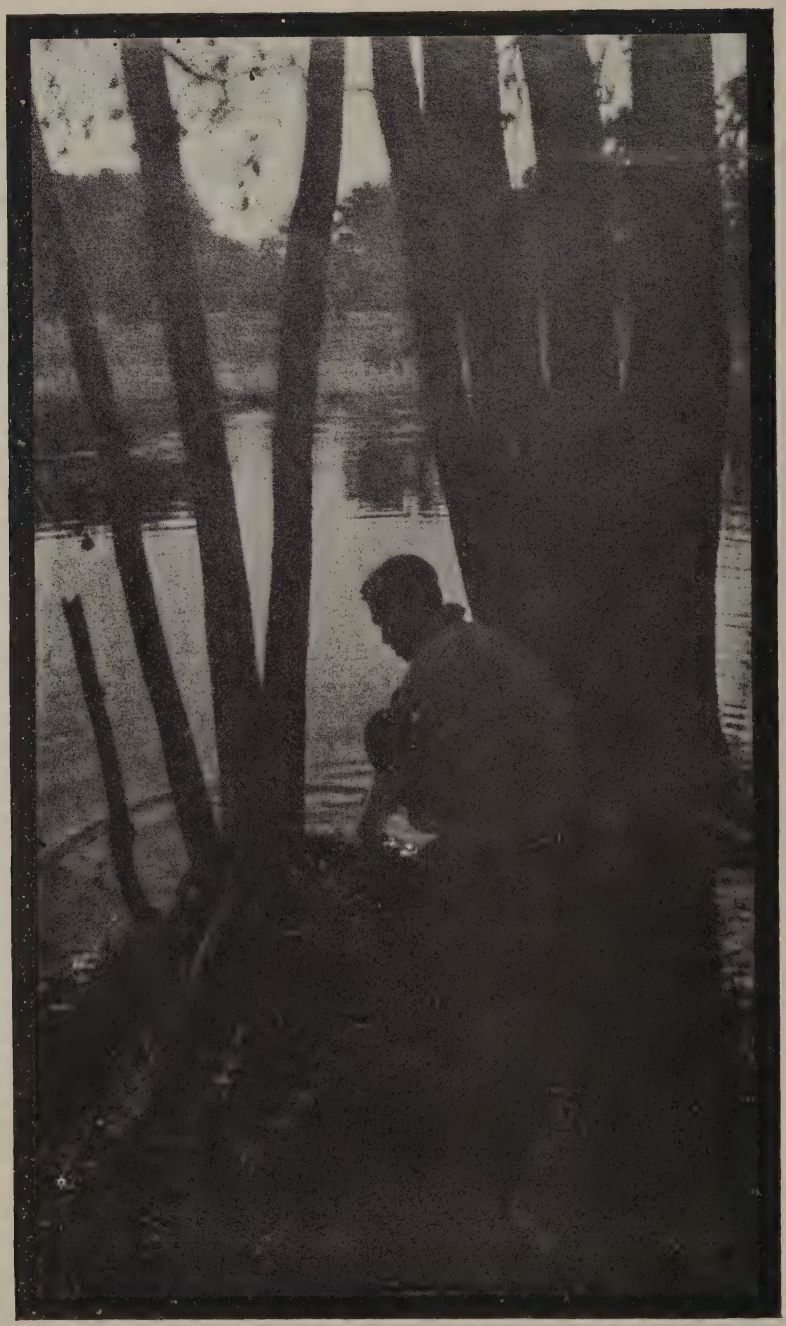

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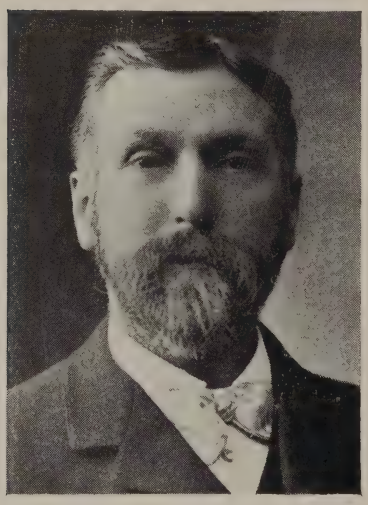

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